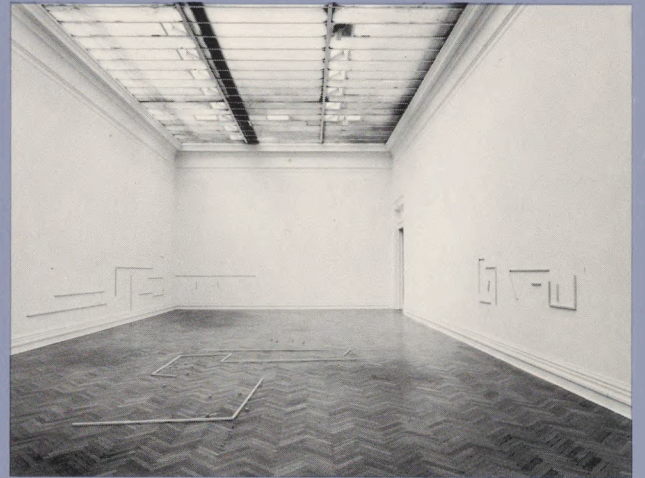


ANDRE
LEVA
LONG





ANDRE LEVA LONG

CORCORAN
GALLERY OF
ART

December 11, 1976 - January 30, 1977

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PREFACE & ACKNOWLEDGMENTS

The notion of presenting an exhibition of the work of Carl Andre, Barry LeVa and Richard Long was suggested in part by the Corcoran Gallery skylit spaces. The unusually large expanses of wall space and of floor space, and the extraordinary amount of natural light throughout the second floor galleries, are resources in themselves. Accustomed as we are to focusing on objects placed on the walls, I wondered how we might allow the spaces to be differently used, articulated as integral properties while at the same time containing strong sculptural presences.

There is of course a hazard in beginning an exhibition with a premise that transcends the art itself being presented—idea or theme shows sometimes sacrifice to some degree their identity as art. But this conception was actually based upon my sensitivity not only to the Corcoran spaces, but to the kind of art—or, rather, to the work of three artists—which would, at least potentially, articulate space and yet remain full, integral, wholly non-architectural, and each self-contained. As the exhibition turned out, the expectation that the spectator could not leave it with an unaltered conception of their environment, was fulfilled. Beyond this it was a lucid and luxuriously expansive presentation of the work of three artists all of whom thrive with the chance to inhabit enormous light-filled spaces.

My first thanks are due to the artists themselves, whose extreme cooperation with us and with each other has made this project instructive and rewarding for everyone. Curatorial Assistant Marti Mayo worked closely with me in the coordinating of the installation and catalogue; she is responsible for the biographies and bibliography. I am grateful to the Registrar, Susan Williams, Assistant Registrar, Shelby Cave, Special Assistants Martha Pennigar and Patrick Ladden, Installation Assistant Ed Mayo and my Secretary, Joan Pekar for their indispensable roles in this project. Angela Westwater of Sperone Westwater Fischer and Ealan Wingate of Sonnabend Gallery have also been especially helpful in mounting this exhibition.

Jane Livingston

PREFACE ACKNOWLEDGMENTS

The reader of this book will find in the Preface and Acknowledgments a statement of the author's purpose and a list of those to whom he is indebted for their aid and advice. The author's purpose is to present a history of the development of the theory of the evolution of the human mind, from the earliest times to the present. The author's indebtedness is to those who have helped him in his work, and to those who have given him the material for his book.

There is no one to whom the author is more indebted than to his wife, who has been his constant help and support. He is also indebted to his friends, who have given him the material for his book. He is also indebted to the publishers, who have given him the opportunity to publish his book. He is also indebted to the readers, who have given him the opportunity to read his book.

The author is indebted to the following persons for their aid and advice: [List of names] The author is also indebted to the following persons for their aid and advice: [List of names] The author is also indebted to the following persons for their aid and advice: [List of names]

John L. [Name]

CATALOGUE OF THE EXHIBITION

All dimensions are in inches, height preceding width preceding depth

Carl Andre

Twelfth Copper Corner, 1975, 78 copper plates, each approximately $\frac{1}{3}$ x $16\frac{1}{2}$ x $16\frac{1}{2}$

144 Tin Square, 1975, 144 tin plates, each $\frac{3}{8}$ x 12 x 12

17 Pieces of Work, 1975, (*16 Plains*, 1969), 306 aluminum, copper, magnesium, lead, zinc, and steel plates, each $\frac{3}{8}$ x 12 x 12

Barry Le Va

ACCUMULATED VISION: SPACE A (A + IN PART, SPACE B)

A)

I. Length end points (of either two, three or four individual configurations) separately relocated and projected from four positions of vision.

(Each position [stationary] is located at a specific *depth below floor level and within the boundaries* designated by the surrounding gallery walls.)

II. Projected length end points (of two individual configurations on wall) reprojected from two

positions of vision.

(Each position [stationary] is located at a specific *height above floor level and outside the boundaries* designated by the surrounding gallery walls.)

ACCUMULATED VISION: SPACE B (B + IN PART, SPACE A)

B)

I. Length end points (of four individual configurations) separately relocated and projected from four positions of vision.

(Each position [not necessarily stationary] is located at a specific *depth below floor level and within the boundaries* designated by the surrounding gallery walls.)

II. Projected length end points (of two individual configurations on wall) reprojected from two positions of vision.

(Each position [not necessarily stationary] is located at a specific *height above floor level and outside the boundaries* designated by the surrounding gallery walls.)

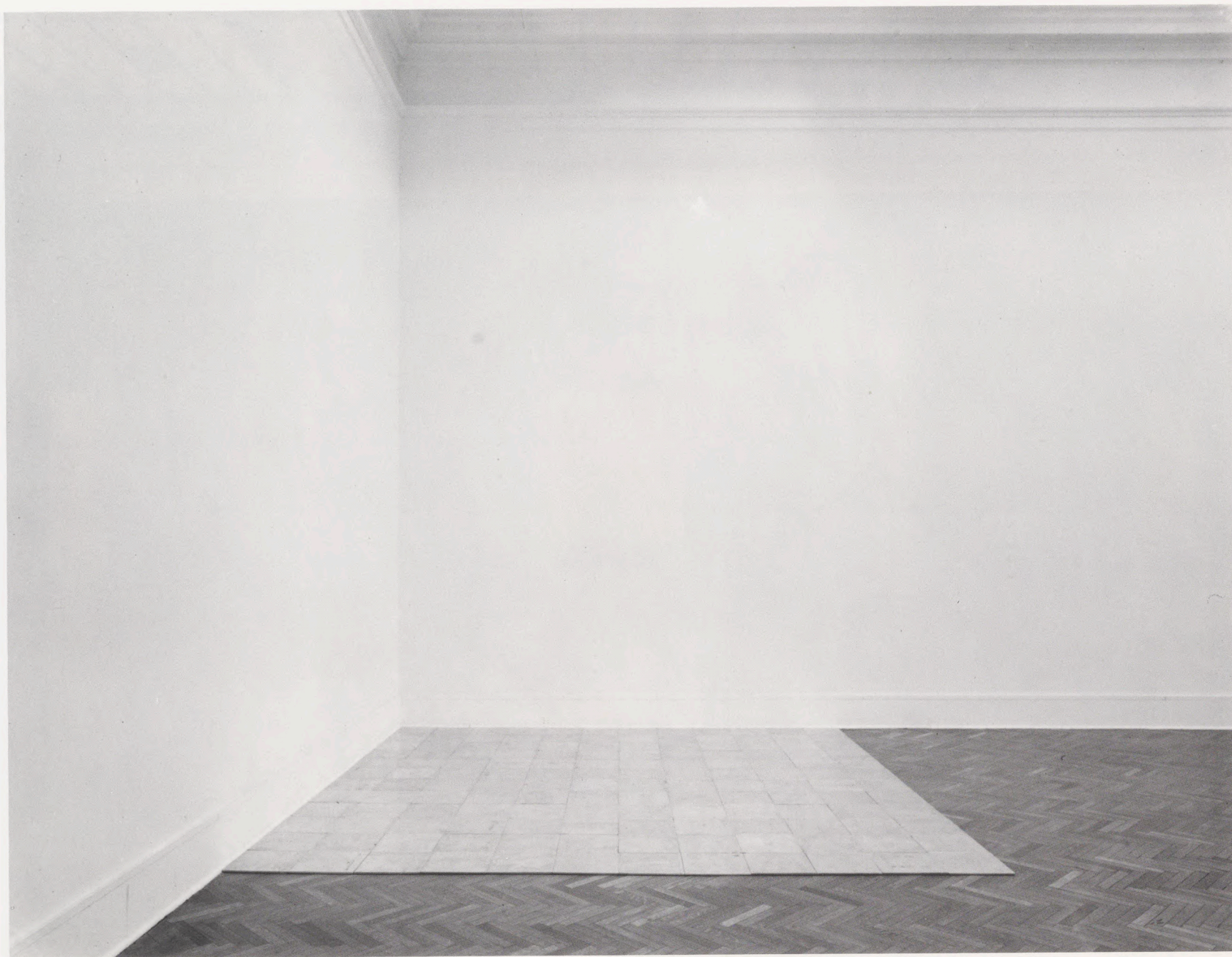
Richard Long

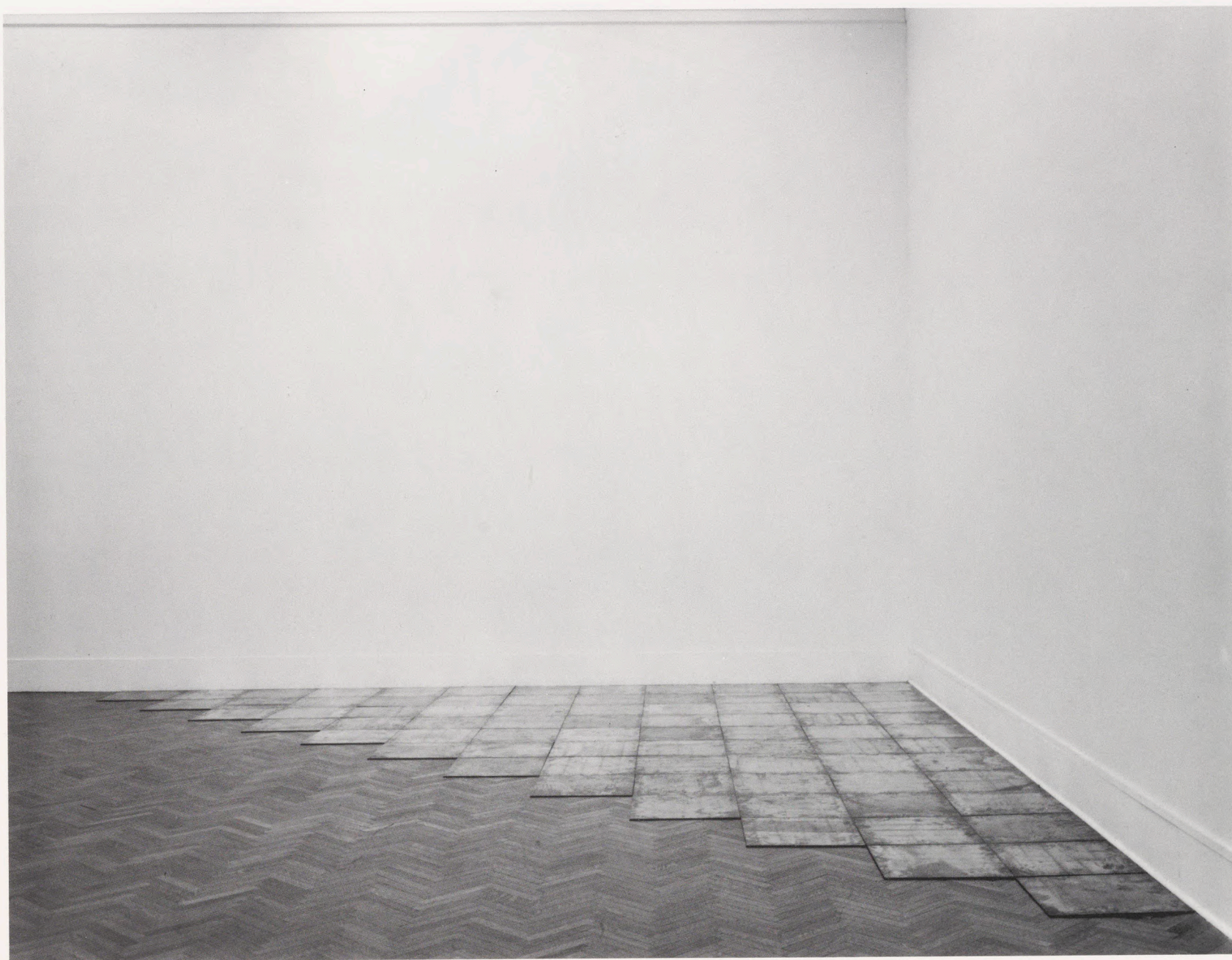
Stone Circle, 1976, 165 Tennessee limestones, 264 in diameter

Stone Line, 1976, 375 New Jersey bluestones, 596 x 118

CARL ANDRE

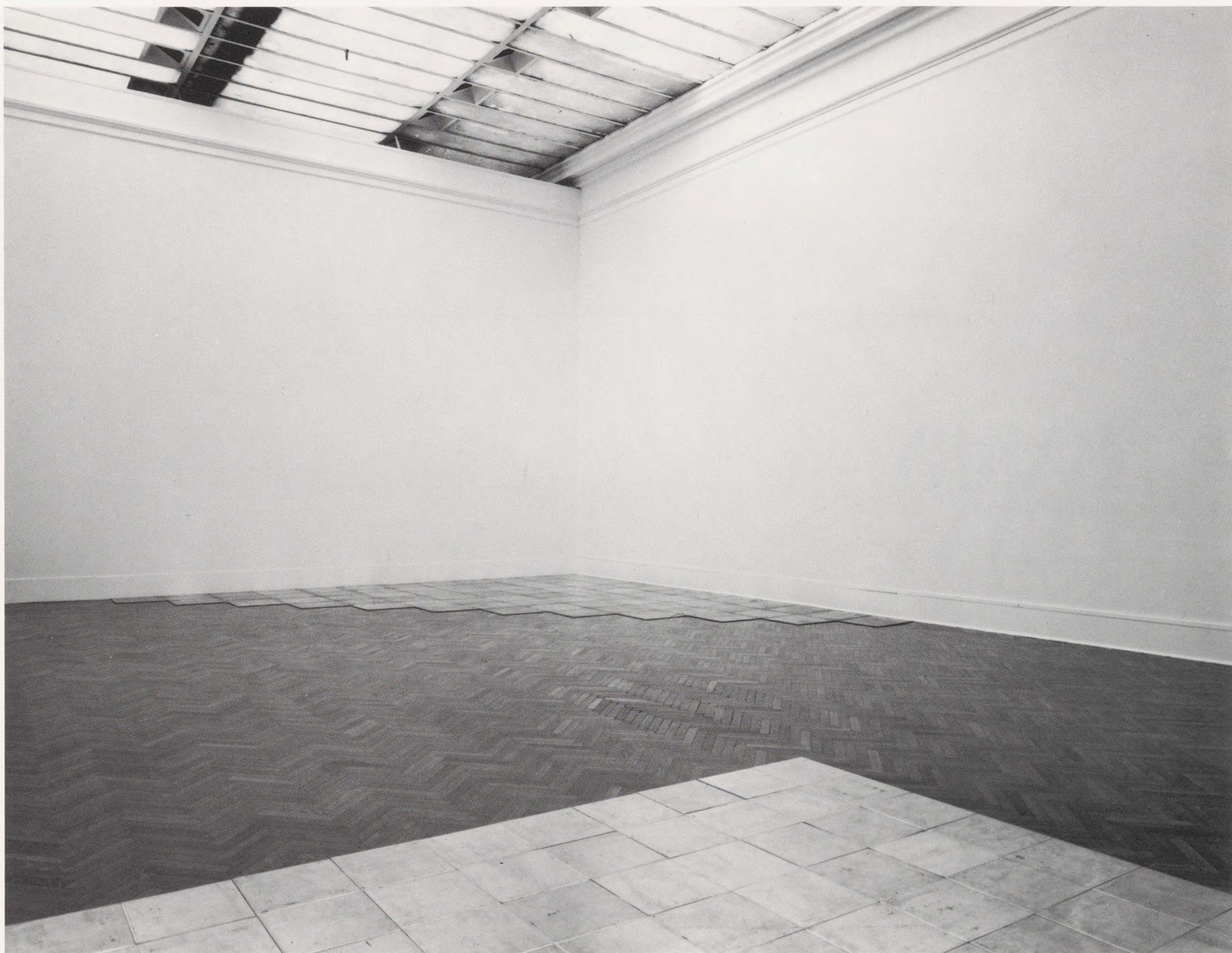




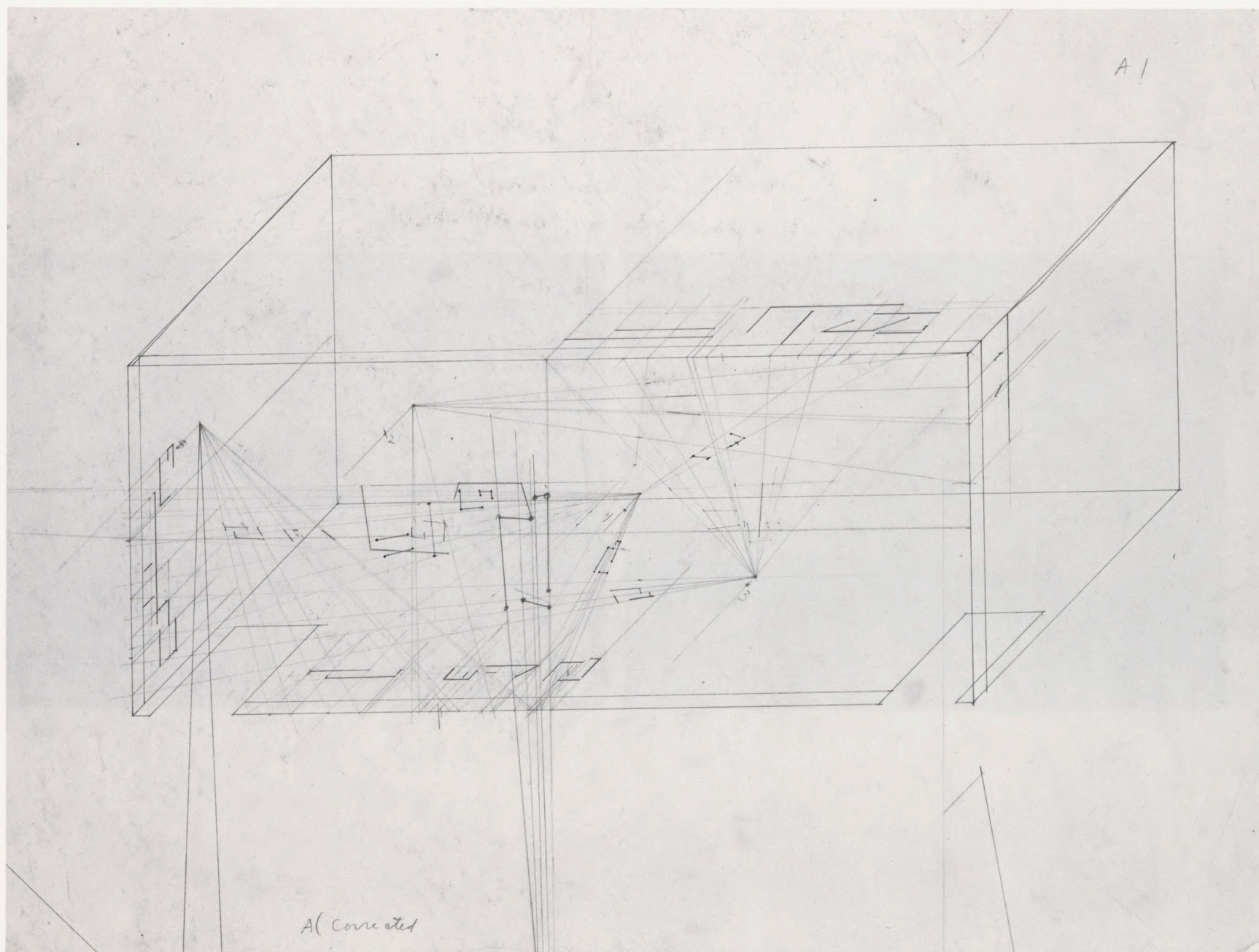


Twelfth Copper Corner

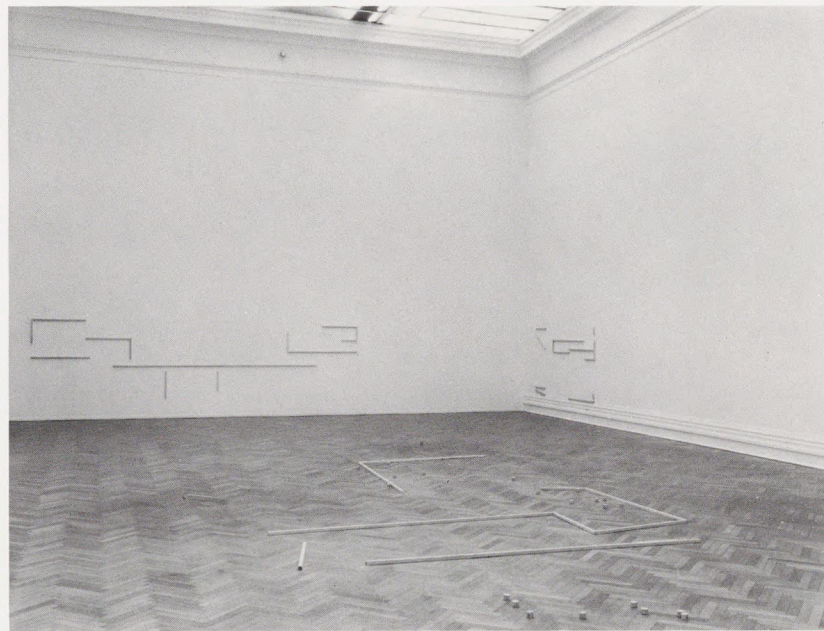
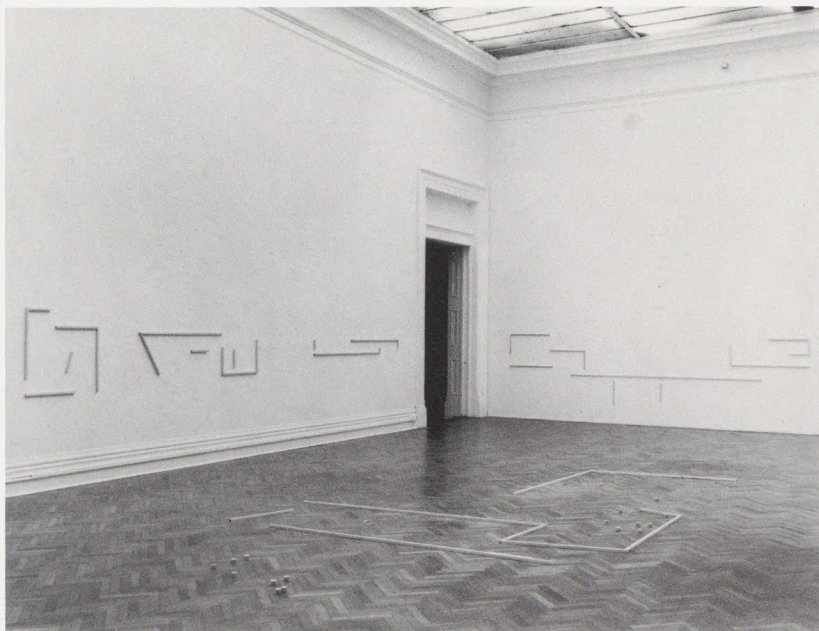


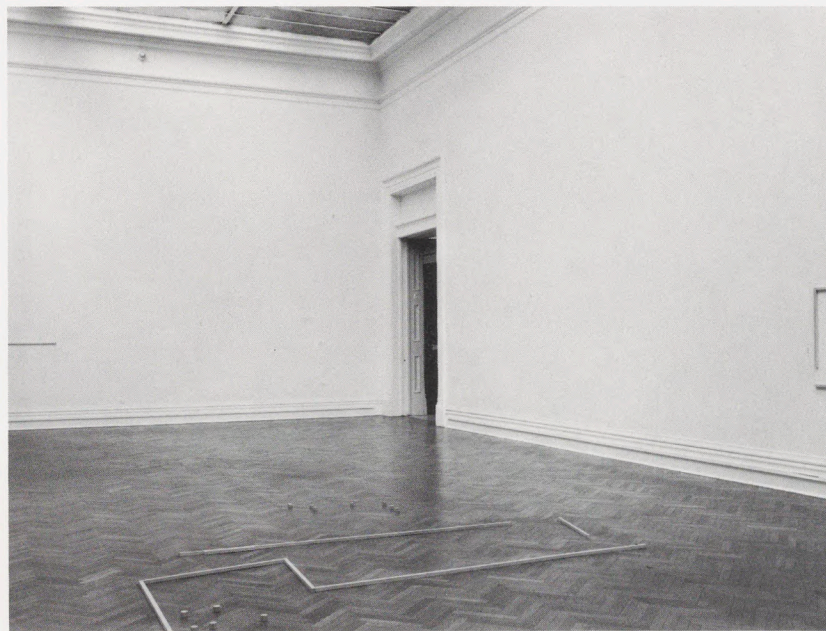
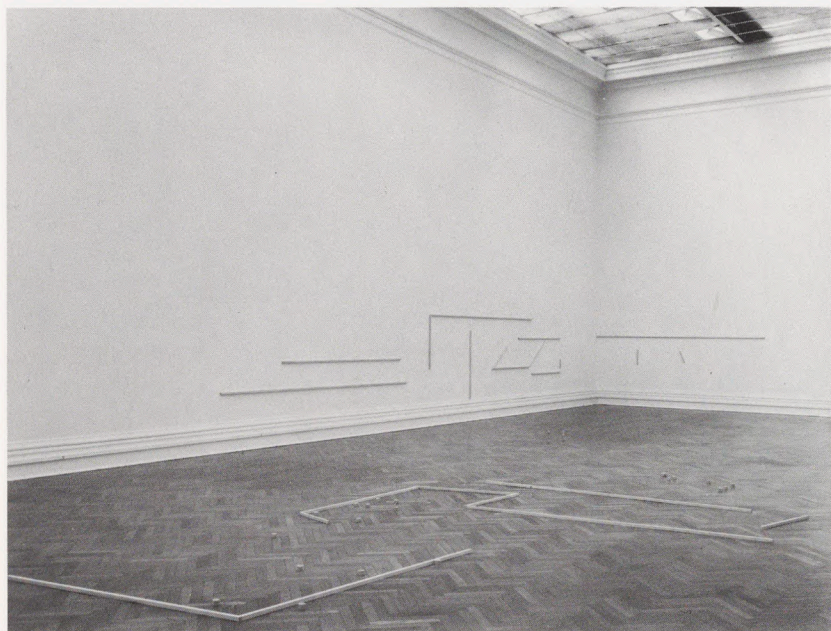


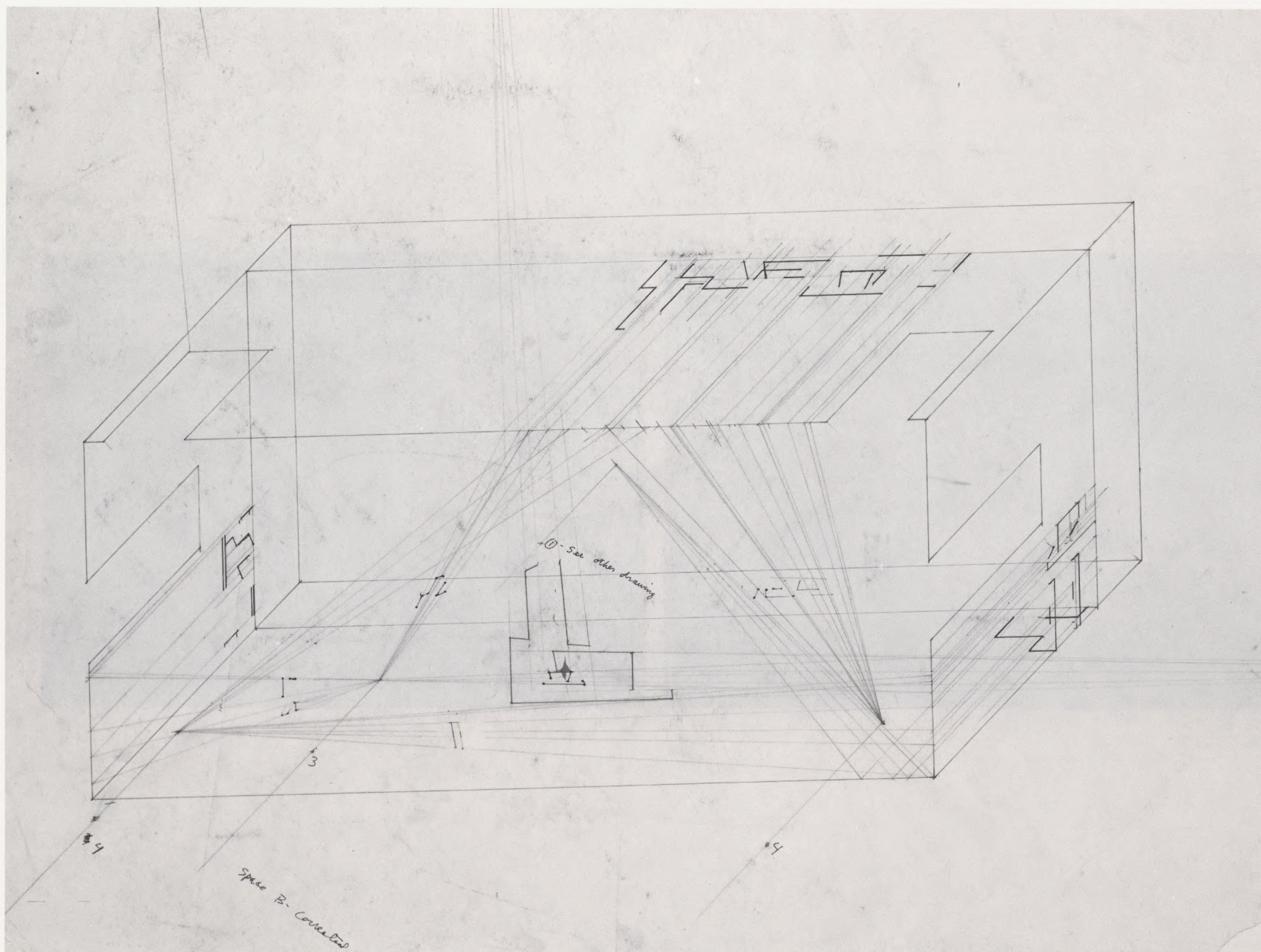
**BARRY
LEVA**

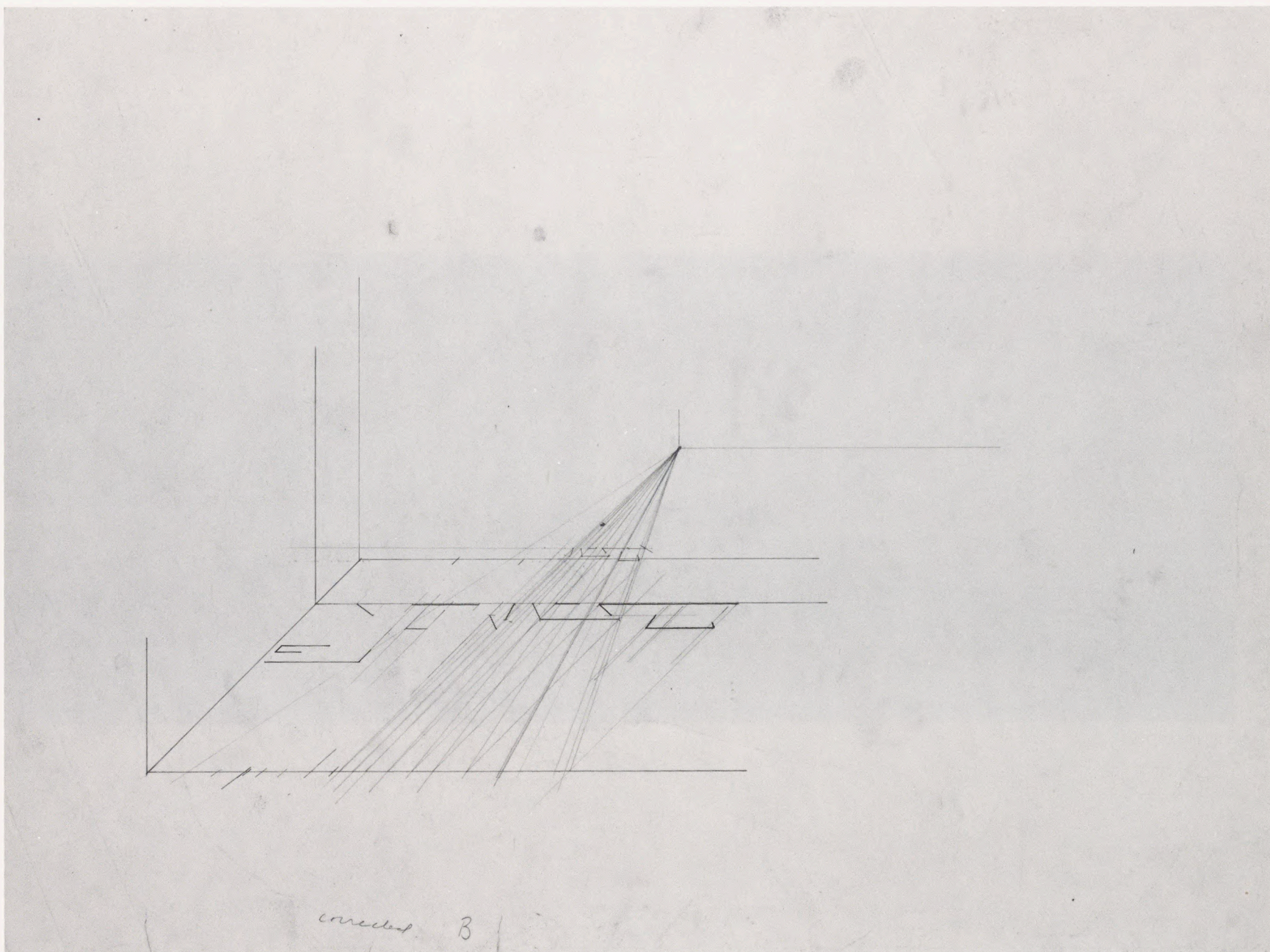


Study for *Accumulated Vision: Space A*



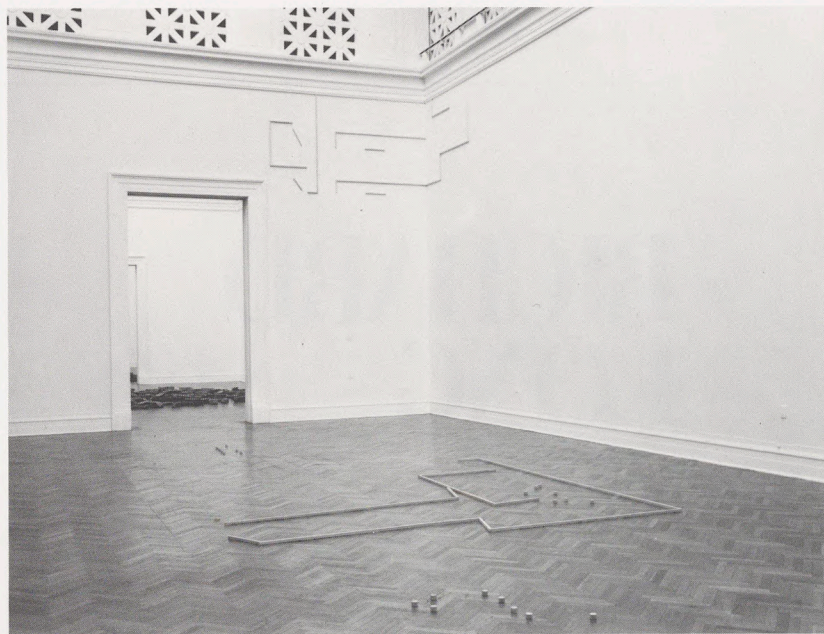






Study for *Accumulated Vision*: Space B

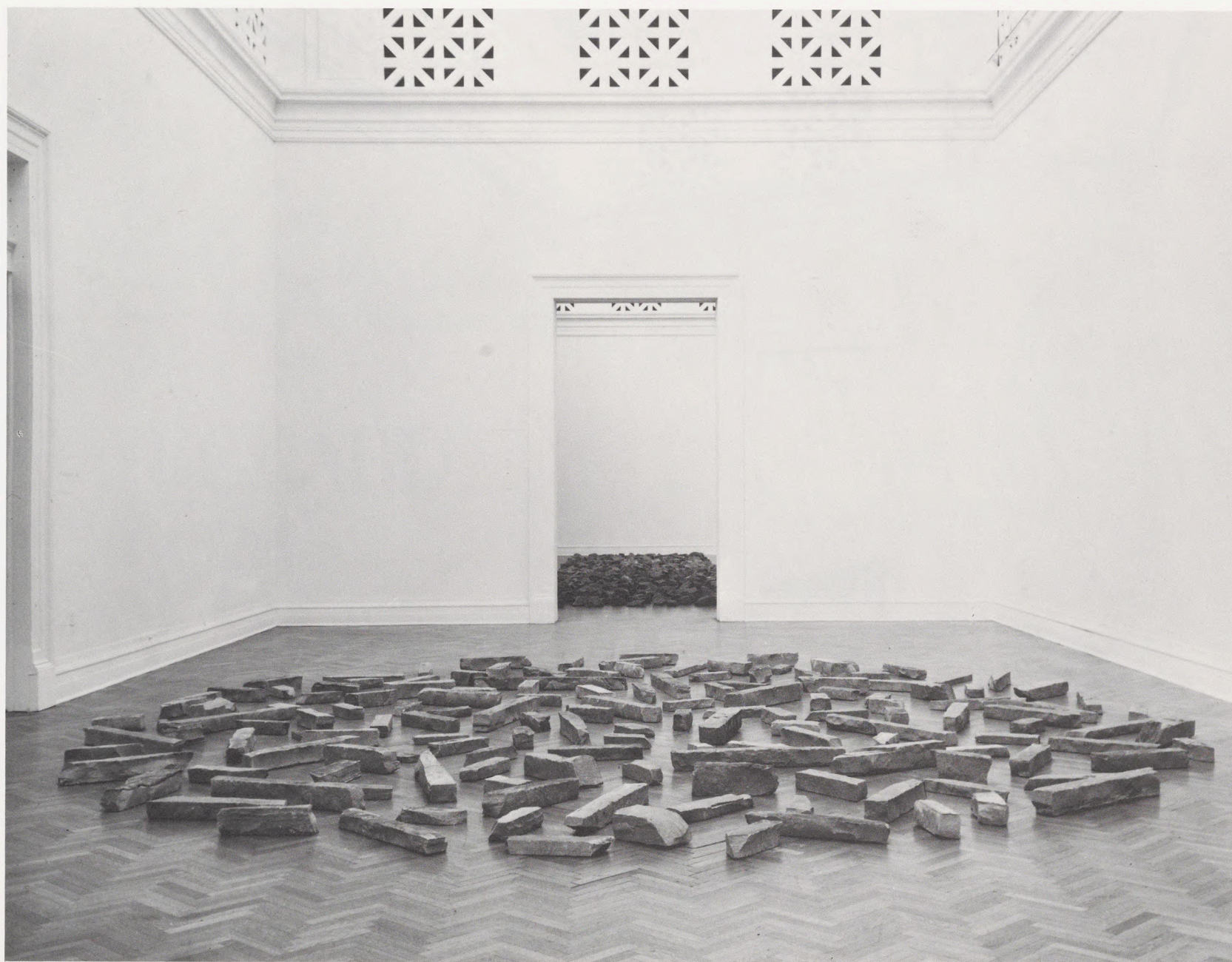




**RICHARD
LONG**



Stone Circle





Stone Line





Andre's *17 Pieces of Work* viewed
from Long's *Stone Circle*

BIOGRAPHIES

CARL ANDRE

Born 1935, Quincy, Massachusetts

Selected Individual Exhibitions

- 1965 Tibor de Nagy Gallery, New York City
- 1966 Tibor de Nagy Gallery, New York City
- 1967 Dwan Gallery, New York City
- Dwan Gallery, Los Angeles, California
- Konrad Fischer Gallery, Düsseldorf, Germany
- 1968 Städtisches Museum, Mönchengladbach, Germany (catalogue)
- Documenta IV, Kassel, Germany (catalogue)
- Irving Blum Gallery, Los Angeles, California
- Wide White Space, Antwerpen, The Netherlands
- Heiner Friedrich Gallery, München, Germany
- Städtisches Museum, Mönchengladbach, Germany
- Haags Gemeentemuseum, The Hague, The Netherlands (catalogue)
- 1969 Galleria Enzo Sperone, Torino, Italy
- Wide White Space, Antwerpen, The Netherlands
- Konrad Fischer Gallery, Düsseldorf, Germany
- Haags Gemeentemuseum, The Hague, The Netherlands (catalogue)
- Dwan Gallery, New York City
- 1970 The Solomon R. Guggenheim Museum, New York City (catalogue)
- Ace Gallery, Los Angeles, California
- 1971 Locksley-Shea Gallery, Minneapolis, Minnesota
- Galerie Yvon Lambert, Paris, France
- Wide White Space, Antwerpen, The Netherlands
- Konrad Fischer Gallery, Düsseldorf, Germany
- The St. Louis Art Museum, Missouri
- Dwan Gallery, New York City
- Heiner Friedrich Gallery, München, Germany
- 1972 Konrad Fischer Gallery, Düsseldorf, Germany
- Lisson Gallery, London, England
- Janie C. Lee Gallery, Dallas, Texas
- John Weber Gallery, New York City
- Friends of Contemporary Art, Denver, Colorado
- 1973 Konrad Fischer Gallery, Düsseldorf, Germany
- John Weber Gallery, New York City
- Galleria Enzo Sperone, Torino, Italy
- Max Protetch Gallery, Washington, D.C.
- Portland Center for the Visual Arts, Oregon (catalogue)
- Institute for Contemporary Art, Boston
- Addison Gallery of American Art, Andover, Massachusetts
- Thayer Academy, Braintree, Massachusetts
- The Museum of Modern Art, New York City ("Projects" series)
- 1974 Ace Gallery, Vancouver, British Columbia, Canada
- Konrad Fischer Gallery, Düsseldorf, Germany
- Wide White Space Antwerpen, The Netherlands and Brussels, Belgium
- 1975 Ace Gallery, Vancouver, British Columbia, Canada
- Galleria Enzo Sperone, Rome, Italy
- Daniel Weinberg Gallery, San Francisco, California
- Sperone Westwater Fischer, New York City
- Barbara Cusack Gallery, Houston, Texas
- John Weber Gallery, New York City
- Kunsthalle Bern, Switzerland (catalogue)
- The Museum of Modern Art, Oxford, England
- Lisson Gallery, London, England
- 1976 Konrad Fischer Gallery, Düsseldorf, Germany
- Davison Art Center, Wesleyan University, Middletown, Connecticut

Detroit Institute of Arts, Michigan
 Kabinett für Aktuelle Kunst, Bremerhaven, Germany
 Minneapolis College of Art and Design, Minnesota
 Ace Gallery, Venice and Los Angeles, California
 Galerie Yvon Lambert, Paris, France
 John Weber Gallery, New York City
 Barbara Cusack Gallery, Houston, Texas
 355 West Broadway, New York City (a rented space to protest
 Whitney Museum of American Art's installation of
 2 Andre pieces)
 The Clocktower, New York City

Selected Group Exhibitions

- 1964 *Eight Young Artists*, The Hudson River Museum, Yonkers, New York (catalogue)
- 1965 *Shape and Structure*, Tibor de Nagy Gallery, New York City
- The New Edge*, Westerly Gallery, New York City
- 1966 *Multiplicity*, Institute of Contemporary Art, Boston (catalogue)
- Primary Structures*, The Jewish Museum, New York City (catalogue)
- 10, Dwan Gallery, New York City (catalogue)
- 1967 *Scale Models and Drawings*, Dwan Gallery, New York City
- Drawings 1967*, Ithaca College Museum of Art, New York (catalogue)
- Monuments, Tombstones and Trophies*, Museum of Contemporary Crafts, New York City
- David Novros*, Park Place Gallery, New York City
- American Sculpture of the Sixties*, Los Angeles County Museum of Art, California (catalogue)
- Language to be Looked at and/or Things to be Read*, Dwan Gallery, New York City
- A Romantic Minimalism*, Institute of Contemporary Art, Philadelphia, Pennsylvania (catalogue)
- Group exhibition, Bykert Gallery, New York City
- The Hanging Floating and Cantilevered Show*, John Gibson Gallery, New York City
- Normal Art*, Lannis Museum of Normal Art, New York City
- Cool Art*, Larry Aldrich Museum of Contemporary Art, Ridgefield, Connecticut (catalogue)
- Art in Series*, Finch College Museum of Art, New York City
- Carl Andre/Robert Barry/Lawrence Weiner*, Bradford Junior College, Massachusetts
- 1968 *Minimal Art*, Haags Gemeentemuseum, The Hague, The Netherlands (catalogue)
- 3 Blind Mice/de Collecties: Vissers, Peeter, Becht*, Stedelijk van Abbemuseum, Eindhoven, The Netherlands (catalogue)
- Exterior Situations*, Windham College, Putney, Vermont
- Art 1968: Hang Ups and Put Downs*, Fine Arts Galleries, University of Wisconsin, Milwaukee
- Language II*, Dwan Gallery, New York City
- Art in Editions: New Approaches*, Loeb Student Center, New York University, New York City (catalogue)
- Directions 1: Options*, Milwaukee Art Center, Wisconsin (catalogue)
- Art of the Real*, The Museum of Modern Art, New York City (catalogue)
- Project 68*, Kunsthalle, Düsseldorf, Germany (catalogue)
- Earthworks*, Dwan Gallery, New York City
- The Artist for Peace*, Paula Cooper Gallery, New York City
- Sammlung 1968 Karl Ströcker*, Neue Nationalgalerie/München, Germany (catalogue)
- 1969 *Op Losse Schroeven*, Stedelijk Museum, Amsterdam, The Netherlands (catalogue)
- When Attitudes Become Form*, Kunsthalle Bern, Switzerland (catalogue)
- Andre, Flavin, Judd, LeWitt and Morris*, Hetzel Union Building Gallery, Pennsylvania State University, University Park

- Ecologic Art*, John Gibson Gallery, New York City
- No. 7*, Paula Cooper Gallery, New York City
- Anti-Illusion: Procedures/Materials*, Whitney Museum of American Art, New York City (catalogue)
- Carl Andre*, Haags Gemeentemuseum, The Hague, The Netherlands, (Andre's one-man show was his piece for a group show organized by Seth Siegel) (catalogue)
- 557,087, Seattle Art Museum, Washington (catalogue)
- Other Ideas*, Detroit Institute of Arts, Michigan (catalogue)
- Young American Artists*, Wide White Space, Antwerpen, The Netherlands
- Kunstmarkt 1969*, Kunsthalle, Cologne, Germany
- American Drawings*, Fort Worth Art Museum, Texas
- Group exhibition, Ace Gallery, Vancouver, British Columbia, Canada
- Five Sculptors: Andre, Flavin, Judd, Morris, Serra*, Art Gallery, University of California, Irvine
- Language III*, Dwan Gallery, New York City
- 1970 *Recent Acquisitions*, The Museum of Modern Art, New York City
- Drawings*, Paula Cooper Gallery, New York City
- Art In Process IV*, Finch College Museum of Art, New York City (catalogue)
- 69th American Exhibition*, The Art Institute of Chicago, Illinois (catalogue)
- American Artists of the Nineteen Sixties*, Boston University of Fine and Applied Arts, Massachusetts (catalogue)
- American Art in 1970*, The Art Museum, Princeton, New Jersey
- New Acquisitions*, Dayton's Gallery 12, Minneapolis, Minnesota (catalogue)
- Language IV*, Dwan Gallery, New York City
- Information*, The Museum of Modern Art, New York City (catalogue)
- Art Vivant American*, Foundation Maeght, Sant-Paul-de-Vence, France
- Tokyo Biennale*, Japan
- 955,000, Vancouver Art Gallery, British Columbia, Canada
- Sculpture Annual*, Whitney Museum of American Art, New York City (catalogue)
- 1971 *Second Indian Triennale*, New Delhi, India
- Sonsbeek '71*, Arnhem, The Netherlands (catalogue)
- 1972 *Grids*, Institute of Contemporary Art, Philadelphia, Pennsylvania
- Drawings and Diagrams*, Rijksmuseum Kröller-Müller, Otterlo, The Netherlands
- Actualité d'un Bilan*, Galerie Yvon Lambert, Paris, France
- 1973 *Biennial Exhibition*, Whitney Museum of American Art, New York City (catalogue)
- 3D into 2D: Drawing for Sculpture*, New York Cultural Center, New York City
- Bilder, Objekte, Filme, Knoepfe: Herbig Collection*, Städtische Galerie im Lenbachhaus, München, Germany
- American Art: Third Quarter Century*, Seattle Art Museum, Washington
- Contemporanea*, Parcheggio di Villa Borghese, Rome, Italy
- Andre/Broodthaers/Buren/Burgin/Gilbert and George/On Kawara/Long/Richter*, Palais des Beaux-Arts, Brussels, Belgium
- Some Recent American Art*, National Gallery of Victoria, Melbourne, Australia
- Kunst-über Kunst*, Kunstverein, Köln, Germany
- Art Now '74*, John F. Kennedy Center for the Performing Arts, Washington, D.C. (catalogue)
- Painting and Sculpture Today*, Indianapolis Museum of Art, Indiana
- Sandra and Breck Caldwell Collection*, University Art Museum, University of California, Berkeley
- 1975 *Masterworks in Wood: The Twentieth Century*, Portland Art Museum, Oregon (catalogue)
- The Condition of Sculpture*, Hayward Gallery, London, England

(catalogue)

Sculpture: American Directions 1945-1975, National Collection of Fine Arts, Smithsonian Institution, Washington, D.C. (catalogue)

Word, Image, Number, Sarah Lawrence Gallery, Bronxville, New York (catalogue)

Projects in Nature, Merriewold West, Far Hills, New Jersey (catalogue)

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Drawing Now, The Museum of Modern Art, New York City (catalogue)

72nd American Exhibition, The Art Institute of Chicago, Illinois (catalogue)

200 Years of American Sculpture, Whitney Museum of American Art, New York City (catalogue)

Inaugural Show, P.S.1, Long Island City, New York

A Patriotic Show, Lerner-Heller Gallery, New York City

Group Exhibition, Wright State University, Dayton, Ohio

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BARRY LE VA

Born 1941, Long Beach, California.

Selected Individual Exhibitions

- 1969 Minneapolis Institute of Art, Minnesota
University of Wisconsin, Menominee
Walker Art Center, Minneapolis, Minnesota
Ohio State University, Columbus
- 1970 Gallery Rieke, Cologne, Germany
- 1971 Nigel Greenwood, London, England
University of Utrecht, The Netherlands
- 1972 Bykert Gallery, New York City
Documenta V, Kassel, Germany (catalogue)
Ursula Wever's Gallery, Projection, Cologne, Germany
Gallery Rieke, Cologne, Germany
- 1973 Bykert Gallery, New York City
Zwerner Gallery, Cologne, Germany
Gallery Rieke, Cologne, Germany
Felix Handschin Gallery, Basel, Switzerland
- 1974 Texas Gallery, Houston
Joseloff Gallery, Hartford Art School, Connecticut
Bykert Gallery, New York City
Galleria Toselli, Milan, Italy
- 1975 Daniel Weinberg Gallery, San Francisco, California
Claire Copley Gallery, Los Angeles, California
Bykert Gallery, New York City
Espace 5, Montreal, Canada
Musée D'Art Contemporain, Montreal, Canada (catalogue)
- 1976 Texas Gallery, Houston
Galerie Rieke, Cologne, Germany
Galerie Sonnabend, Paris, France
Sonnabend Gallery, New York City

Selected Group Exhibitions

- 1967 Lytton Center of Visual Arts, Los Angeles, California
- 1968 *Two Painters, One Sculptor*, California State College, Los Angeles
- 1969 *Conception-Perception*, San Francisco Art Institute, California
Appearing-Disappearing Object, Newport Harbor Art Museum,
Newport Beach, California
Anti-illusion: Procedure and Materials, Whitney Museum of
American Art, New York City
557.087, Seattle Art Museum, Washington
- 1970 *Art in the Mind*, Allen Art Museum, Oberlin, Ohio
995.000, Vancouver Art Gallery, British Columbia, Canada
Projections, La Jolla Museum of Contemporary Art, California
Nine Artists, Nine Spaces, Minnesota State Arts Council,
Minneapolis
Information, Museum of Modern Art, New York City
- 1971 *American Drawings*, Gallery Rieke, Cologne, Germany
Whitney Sculpture Annual, Whitney Museum of American Art,
New York City (catalogue)
Seven Artists, Seven Works, Gallery Rieke, Cologne, Germany
Prospect, Kunsthalle, Düsseldorf, Germany
- 1973 *Options and Alternatives*, Yale University Art Gallery, New
Haven, Connecticut
American Drawings, 1963-1973, Whitney Museum of American
Art, New York City (catalogue)
Bykert Gallery, New York City
71st American Exhibition, Art Institute of Chicago, Illinois
(catalogue)
- 1974 *Drawings 70s*, Joseloff Gallery, Hartford Art School, Connecticut
Art Now '74, John F. Kennedy Center for the Performing Arts,

Washington, D.C. (catalogue)

- 1975 *Mel Bochner, Barry Le Va, Dorothea Rockburne, Richard
Tuttle*, The Contemporary Arts Center, Cincinnati, Ohio
(catalogue)
Fourteen Artists, Baltimore Museum of Art, Maryland
U.S.A., Drawings III, Städtisches Museum, Leverkusen Schloss,
Marbroich, Germany
- 1976 *Prospect '76*, Kunsthalle, Düsseldorf, Germany
Broxton Gallery, Los Angeles, California
Renaissance Society, University of Chicago, Illinois
Suzanne Helberry Gallery, Birmingham, Michigan
200 Years of American Sculpture, Whitney Museum of American
Art, New York City (catalogue)

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March 1976, p. 131.

RICHARD LONG

Born Bristol, England 1945

Selected Individual Exhibitions

- 1968 Konrad Fischer Gallery, Düsseldorf, Germany
- 1969 *Exhibition 1 Year*, Museum Haus, Krefeld, Germany (catalogue)
- 1970 Städtisches Museum, Mönchengladbach, Germany
- 1971 Whitechapel Gallery, London, England
- 1972 Museum of Modern Art, New York City (catalogue)
- Documenta V*, Kassel, Germany (catalogue)
- 1973 Stedelijk Museum, Amsterdam, The Netherlands (catalogue)
- Lisson Gallery, London, England
- 1974 Scottish National Gallery of Modern Art, Edinburgh (catalogue)
- 1975 Konrad Fischer Gallery, Düsseldorf, Germany
- 1976 *River Avon Driftwood*, Konrad Fischer Gallery, Düsseldorf, Germany
- A Line in the Himalayas*, Art and Project, Amsterdam, The Netherlands
- Driftwood*, Wide White Space, Antwerpen, The Netherlands
- Galleria Enzo Sperone, Rome, Italy
- XXXVII Venice Biennale, The British Pavilion (catalogue published by the British Arts Council, "Some Notes on the Work of Richard Long," essay by Michael Compton)
- Art Agency, Tokyo, Japan
- Sperone Westwater Fischer, New York City

Selected Group Exhibitions

- 1967 *19:45 - 21:55*, Paul Maenz, Frankfurt, Germany
- 1968 Op Losse Schroeven, Amsterdam, The Netherlands
- When Attitude Becomes Form*, Berne, Switzerland (catalogue)
- 1969 *Land Art*, Fernsehgalerie Gerry Schum, Düsseldorf, Germany
- Institute of Contemporary Arts, London, England
- Folkwang Museum, Essen, Germany
- 1970 18 Paris IV, 70, Paris, France
- Six Fugitives*, Museum of Contemporary Art, Chicago, Illinois (catalogue)
- Information*, Museum of Modern Art, New York City (catalogue)
- 1971 *Guggenheim International*, The Solomon R. Guggenheim Museum, New York City (catalogue)
- Sonsbeek '71*, Arnhem, The Netherlands (catalogue)
- Road Show*, British Council Touring Exhibition, South America (from 1971)
- 1972 *The New Art*, Hayward Gallery, London, England (catalogue)
- Whitechapel Gallery, London, England
- Actualité d'un Bilan*, Galerie Yvon Lambert, Paris, France
- 1974 *Andre/Broodthaers/Buren/Burgin/Gilbert and George/On Kawara/Long/Richter*, Palais des Beaux-Arts, Brussels, Belgium (catalogue)
- 1975 *Artists Over Land*, Arnolfini Gallery, Bristol, England

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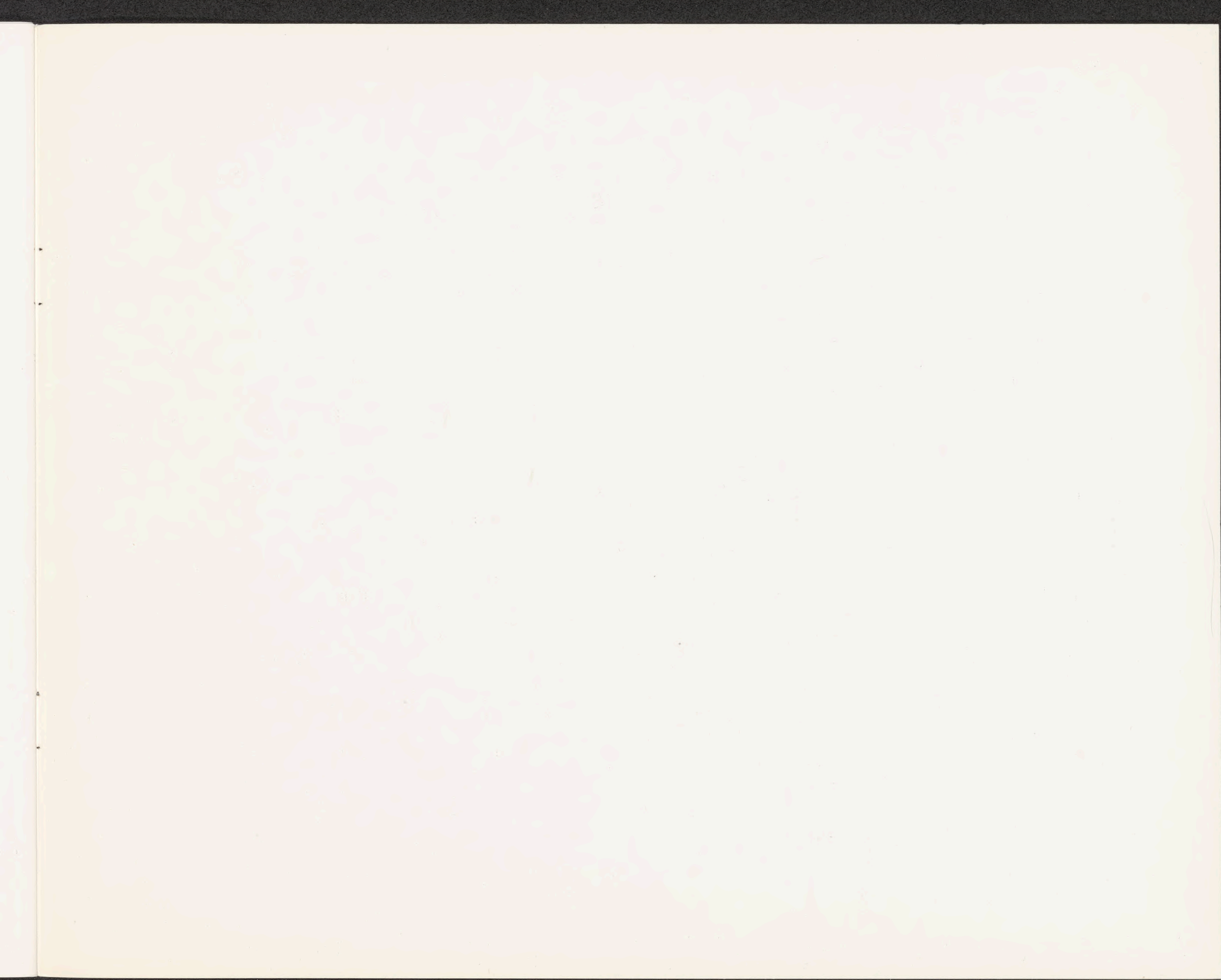
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